

WOLSEY'S GATE, IPSWICH.

muffed up, as we ever are obliged to be, in sacks of wool and cotton. If our social condition will ever allow us to see (at least) male human form—in public games and festivities, then we shall be near possessing it. And here then, we have, unconsciously, struck at all the causation of human form-beauty. Because, our readers perceive, that *that* is called human form-beauty, which is adapted to all the evolutions and evolutions of the human frame. Consider a beautiful young female's hand—neither calloused by over-labour, nor bloated or inflated by effeminacy or luxury. Every line wavy, flowing; what sweet solidity in the flesh, the cellular tissue! What capricious and determined form of every finger, every joint! And what of this hand? It will not be, and is not appropriate for one who has to saw the whole day in dogged assiduity and perseverance; nor will such a hand appertain to the musician, practising twelve or fifteen hours a day on piano or harp; nor to any similar one. But it will belong to the woman, who is doing all these things in their alternate, nature-ordained succession and sequel—can do them at least. And so it is with any other part of the human body. An English prize-fighter will never be a pattern of human form-beauty; because in him the bull-dog faculties and a horse's power have been nurtured—developed. The athlete of olden times was, after all, the *better man*, until we come to the Apollo of Belvedere, the pattern of every thing serious, manly, proud, strength-full, energetic. But all the form-beauty of any limb or the whole frame, is also the pattern for the elucidation of the physiologist, the anatomist. If the latter had to construct theoretically and *secundum artem*, a limb, a body, perfect in all its scapes and relations—appropriate for any exertion, or action, or function of the human kind; they would not, could not shape it differently from what the great masters of marble have made them.

This would lead us then—in architecture, to the compasses, the square, the rule, the logarithm, the equation; in sculpture, to the seculpel, the saw, the sonde; digestion, absorption, &c. Nature uses them all—aye, most accurately and minutely, but they do not appear outwardly. Nature may have studied (brooded over) them once, but has now forgotten them, laid them aside. And the same instinctiveness, unconsciousness, pervades the man of genius. Do our readers believe, that Bramante or Raffaele were surrounded by an array of mathematical instruments and books, when they threw down the main, grand features of St. Peter's temple? Do our readers believe, that Michael Angelo or Titian fumbled about bones and muscles, and tendons, in projecting their grand figures of human form? None of them surely did, although there might have been plenty of it at any other given period. Genius does not disdain study—but, in creating, does not require it. And thus we have arrived at another criterion of the beautiful—that it is *innate* in genius. Let any geometer and mathematician examine the Parthenon or the beautiful temples of Paestum, with all his levels and squares, and rules; he will find them correct, every part adequate and commensurate to its purpose. So "a whole wilderness of" surgeons and anatomists may probe, and dissect, and analyse the Venus of Medici, the Torso—or even the canvass-figures of a Raffaele, Titian, Guido, &c. They will find every line of elevation and depression, and swelling and subsiding of muscles, correct; the bone, the sinew, the artery underneath indicated to a nicety. But by this knowledge alone, such works could never have been produced.

Finding, therefore, that beauty is the perfect concordance, coincidence of all the parts of a whole for a certain scope and purpose, superseded by that idealization, which every perfection carries with it; we conclude by repeating with Winckelmann—

"THE HIGHEST BEAUTY IS ALONE IN GOD."

DESTRUCTION OF CITY CHURCHES.—It is reported in the city, that the church of St. Benet, Gracechurch-street, is shortly to be removed, and that many others will, ere long, share the same fate. The churches of London are amongst the most valuable works which the country possesses, and we deplore the removal of any of them.

This gateway is the only remaining portion of the college which Cardinal Wolsey founded in his native town, Ipswich. It is generally supposed that it was merely an outlet from an inferior part of the building, for when we consider the desire which the Cardinal possessed for displaying his wealth and grandeur, it is improbable that he would have erected so small an entrance to a college, which we have satisfactory proof was of any thing but diminutive dimensions. We find the dean, *Willgism Capon*, the first and last of the college, writing to Wolsey in the following manner:—"Also we have received of Mr. Dawndy elixj. tonnes of Caen stone, and within a fortnight next after Michaelmas now next commynge, we shall have oon c. tonnes more, so that your workemen shall not be unoccupied for want of stone. And the said Mr. Dawndy hath promised to me that before East next commynge we shall have redy M tonnes of the said Caen stone." Thus we see that there is good authority for 1,300 tons of Caen stone being used in the building.

The gateway in question is entirely built of brick, which gives more weight to the belief that this was not the principal entrance; as, in an edifice containing so much stone, it is more than probable that the Cardinal (who is well known to have had a thorough knowledge of architecture) would have used the same material for the main outlet.

The gateway was originally more ornamented than we see it at present, as each of the side piers was crowned with a pinnacle; and a stone, bearing a commemorative inscription, has been taken away, and placed in Christ Church College, Oxford.

Although much pains have been taken to discover the style and size of the College, as yet no satisfactory clue has been obtained whereby we might judge of its appearance; perhaps, however, the new Archaeological Society lately established in Ipswich may, by and bye, turn up something, which as yet has escaped the hands of the antiquary, should they give their attention to the subject. The first stone was laid on the 13th of June, 1528, by John Longland, Bishop of Lincoln; and we may safely suppose that this gateway was erected either in this or the two following years, for the college was entirely completed before Wolsey's death, in 1530. It is now in rather a leaning position, but at present no danger of its falling is contemplated. However, it is to be hoped that the only remaining monument that Ipswich possesses of the greatest man that the town ever produced will be properly protected, and not suffered to fall into decay.

It is to be regretted that there has been lately inserted, in lieu of a fitting gate, one presenting a fine specimen of carpenter's gothic! Such is the low ebb of architectural taste in Ipswich at the present time.

R. M. P.

THE MORGAN TESTIMONIAL COMPETITION.

TREATMENT OF ARTISTS.

THE following circumstances which have recently come to our knowledge call for inquiry. In consequence of the advertisement requesting artists to send in designs for a testimonial to Sir Charles Morgan, Mr. Calder Marshall, the sculptor, was led to apply for the particulars to the honorary secretary, Mr. Hellicar, of Newport, and having obtained them, they appeared so far satisfactory, that he was at the pains to make a careful model, after a journey to the spot, and to deliver it to him. After some time had elapsed, he accidentally learnt that an artist had been appointed to execute the statue; and not having received back his design, applied to the secretary for it. Of this application, no notice was taken, and it was not until after he had a second time written, that it was returned. Upon opening the case, the artist discovered that it had never been unpacked; and immediately sent a letter to the secretary, declaring that this was the fact, and calling upon him for an explanation.

His answer was, "I beg to say in reply to your note of the 18th, that you entertain a very erroneous impression respecting your model."

This equivocal reply did not satisfy Mr. Mar-

shall, and he wrote again calling for further explanation, but has received no answer.

The model was unpacked by the person who packed it, and in presence of individuals who were looking on while it was put in the case, and all declared that it had not been touched. From the peculiar manner in which it was packed, they say it is an absolute impossibility it could have been taken out of the box without their knowledge.

IMPROVEMENT OF LEICESTER SQUARE.

ON more than one occasion our attention has been called to the neglected state and deplorable appearance of the inclosed part of Leicester-square. No persons appear to enter it; no one manifests any interest in its maintenance; and that which might and ought to be an ornament to the metropolis is positively a disgrace. It has lately changed hands we believe, so that an improvement may perhaps be looked for. If the iron-railing were removed, the whole space levelled and paved, and one or two ornamental fountains introduced, the public would be benefitted, the neighbourhood improved, and the houses in the square greatly raised in value. We suggest to the inhabitants and owners to take some steps in the matter at once.

BRITISH MUSEUM.

THE annual statistics and accounts have just been published. A remarkable decline has taken place in the number of visits by artists and students to the sculpture galleries for the purpose of study. In fact the number has been gradually diminishing for years past, but last year it was smaller than ever, amounting to only 4,124; while, in 1840, the number was 6,354; and even in 1844 it was 5,436. The number of visits to the print room last year was only 4,300; while, in 1844, it was 8,908,—a still more rapid and remarkable decline. Up to 1844, however, in this case, the number had not declined, but, on the contrary, increased from 6,717 in 1840. There is also a decided falling off in the number of purely "literary" visitors to the library, as observed by the *Times*; for it appears that the number of students who ransacked the book-shelves in 1840 amounted to 67,542, and in 1842 to 71,706; while, last year, the number was only 66,784. The fact that the catalogue is little else than "a sealed book," if there can be said to be a catalogue at all, may in part account for the rapid exhaustion of the ransackers, whose waste of time, in ransacking the catalogue itself, must be ever on the increase, as the more accessible titles become exhausted. The number of printed books registered and stamped, according to the secretary's return for last year, amounted to 30,550, exclusive of 5,117 Chinese volumes. The most valuable acquisitions in the department of antiquities (210 in all besides coins, &c.) were the Boudroom marbles, a marble bust of Apollo, a sarcophagus from Beryout, a collection of bronzes and terracottas chiefly from Basilicata; of Babylonian cylinders and oriental engraved stones; and of bronzes, iron, and gold Anglo-Roman antiquities from Stanwick; several sepulchral vases, 1,559 coins, and 52 medals, &c. &c. The expenditure of the whole establishment in course of last year amounted to £45,911, of which sum £18,129 were for purchases and acquisitions; £19,470 for salaries; £5,507 for book-binding, &c. The estimated charge for the ensuing year is £50,666. The number of visitors to the general collections has greatly increased since 1841, when it was 319,374; the number last year being 750,601, and in the year previous 685,614.

OXFORD ARCHITECTURAL SOCIETY.—At a meeting, held on the 10th, the Rev. the President in the chair.—Mr. Freeman read the report of the committee, which alluded chiefly to the publications of the Society, and the instructions which had been recently issued to the corresponding secretaries; and a lecture was then delivered by the Rev. William Sewell, on "the application of certain principles of Greek philosophy to the study of architecture," treating chiefly of the application of the Aristotelian philosophy.